



# *The Marriage of Figaro*

*Wolfgang Amadeus Mozart*



*March 6, 7, 13, 14, 1991*

*8pm*

*University of Toronto  
Opera Division  
MacMillan Theatre*

*Edward Johnson Building  
80 Queen's Park Crescent*





# THE MARRIAGE OF FIGARO

An Opera in Four Acts

by

**WOLFGANG AMADEUS MOZART**

Libretto by **LORENZO DA PONTE**

|                      |  |
|----------------------|--|
| Conductors           | <b>JAMES FRASER-CRAIG</b> (March 6 & 14)<br><b>PETER BERGAMIN</b> (March 7 & 13) |
| Director             | <b>MICHAEL ALBANO</b>  |
| Set Designer         | <b>EDWARD KOTANEN</b><br>(after original designs by Toni Businger)               |
| Costume Cordinator   | <b>DIANE McCANN-DAVIS</b>  |
| Lighting Designer    | <b>FRED PERRUZZA</b>   |
| Choreographer        | <b>SARAH JANE BURTON</b>   |
| Harpsichord Continuo | <b>STEPHEN RALLS</b>   |

The action takes place in the castle of Count Almaviva, near Seville, in the late 18th century.

|           |  |
|-----------|--|
| Act I -   | A room in the castle<br>Intermission                             |
| Act II -  | The boudoir of the Countess<br>Intermission                      |
| Act III - | Scene 1: The study of the Count<br>Scene 2: A hall in the castle |
| Act IV -  | The garden of the castle   |





# CHARACTERS

(in order of appearance)

FIGARO valet and servant of the Count  
 SUSANNA, maid of the Countess  
 BARTOLO, a doctor from Seville  
 MARCELLINA, his former housekeeper  
 CHERUBINO, a page  
 COUNT ALMAVIVA  
 BASILIO, a music master  
 COUNTESS ALMAVIVA  
 ANTONIO, a gardener  
 BARBARINA, his daughter  
 DON CURZIO, a lawyer  
 BRIDESMAIDS  
*\*graduate guest*

March 6, 13  
 RANDALL JAKOBSH  
 ADELE KOZAK  
 TOM FLEMING\*  
 KAREN OLINYK  
 CATHERINE DUFF  
 BRIAN NICKEL  
 MARTIN HOUTMAN  
 SONYA GOSSE  
 MARCOS PUJOL  
 MAGGIE BROCKINGTON  
 JEFF WISEMAN  
 STEPHANIE PIERCEY  
 DIANA KIM

March 7, 14  
 SEAN WATSON  
 SALLY DIBBLEE  
 MARCOS PUJOL  
 STEPHANIE PETROPOULOS  
 MARIANNE BINDIG  
 BRETT POLEGATO  
 TORIN CHILES  
 SHELAGH TYREMAN  
 MICHAEL DOWNIE  
 DEBRA DENT  
 GREGORY CARPENTER  
 MAGGIE BROCKINGTON  
 DIANA KIM

## VILLAGERS

|               |                 |
|---------------|-----------------|
| Gary Brown    | Sarah Langford  |
| Eugene Burke  | Lisa Lindo      |
| Debra Dent    | John McGillis   |
| David de Jong | Sharla Nafziger |
| Diana Kim     | Janice Paterson |

Stephanie Piercey  
 Chris Ryan  
 Shauna Still  
 James Westman

## SERVANTS

Steve Bellmore  
 Scott Jones  
 Grant Little  
 Jim Lucas

## THE MARRIAGE OF FIGARO

The comedy of Beaumarchais from which the plot of Mozart's opera is taken was a sequel to an earlier play by the same author - "Le Barbier de Seville" - a harmless comedy dealing with the intrigues by which Count Almaviva, assisted by the barber Figaro, secured the hand of the beautiful Rosina despite the opposition of her guardian Dr. Bartolo. This sequel - "La Folle Journée ou Le Mariage de Figaro" - under the guise of a gay comedy - gave Beaumarchais an opportunity to satirize the privileges of the nobility to the extent that Napoleon himself later referred to it as "The Revolution already in action". The *droit du seigneur* - a supposed right claimable by a feudal lord on the bride of a vassal - is the abuse which leads to the immense complications of the plot. In making a libretto out of the play da Ponte did a masterly job. Through his skill and above all through Mozart's music all of the characters gain in warmth and humanity.

There can be no better outline of the plot of the opera than in the words of the author of the play. It corresponds in almost every detail with da Ponte's libretto and is in fact a better summary of Mozart's opera than of the final version of Beaumarchais' play.

## THE PLOT OF "LE MARIAGE DE FIGARO"

"Figaro, steward at the castle of Aguas Frescas, had borrowed ten thousand francs from Marceline, housekeeper of the same castle and has given her a note promising to repay the money at a certain time or to marry her if he should default. Meanwhile, very much in love with Suzanne, Countess Almaviva's young chambermaid, he prepares to marry her; for the Count, himself enamored of your Suzanne, has favored this marriage in the hope that a dowry he has promised to give her would enable him to obtain from her in secret her yielding to the *droit du seigneur*, a right that he had renounced for the benefit of his servant when he was married. This little domestic intrigue is conducted on behalf of the Count by the rather unscrupulous Basile, music-master of the castle. But the young and virtuous Suzanne believes herself obliged to apprise her mistress and her betrothed of the Count's gallant intentions and the Countess, Suzanne, and Figaro band together to foil the plans of the lord of the manor. A small page, beloved by everyone at the castle but mischievous and overheated, like all precocious lads of thirteen or fourteen, slips saucily away from his master and by his liveliness and perpetual thoughtlessness more than once involuntarily places obstacles in the way of the Count's progress, at the same time getting himself into hot water, which leads to some very effective incidents in the piece...The Count, finally perceiving that he is being made the victim, but unable to imagine how it is being done, resolves upon vengeance by favoring Marceline's claims. Thus, desperate because he cannot make the young woman his mistress, he tries to marry the old one to Figaro, who is distressed by all this. But at the moment when Almaviva believes himself avenged, when, as first magistrate of Andalusia, he condemns Figaro to marry Marceline that day or pay the ten thousand francs - which Figaro cannot possibly do -, it is revealed that Marceline is Figaro's unknown mother. This ruins all of the Count's plans and he cannot flatter himself that he is either fortunate or avenged. During this time, the Countess, who has not given up the hope of winning back her unfaithful spouse by catching him at fault, has arranged with Suzanne that the latter pretend to grant the Count a rendezvous at last in the garden, and that the wife appear there in place of the mistress. But an unforeseen incident apprises Figaro of the rendezvous granted by his fiancée. Furious because he believes himself deceived, he hides at the appointed spot, in order to surprise the Count with Suzanne. While he is still raging, he is himself pleasantly surprised to discover that the whole affair is only a game between the Countess and her chambermaid for the purpose of fooling the Count; he finally joins in the game good-humoredly; Almaviva, convicted of unfaithfulness by his wife, throws himself at her feet, begs her forgiveness, which she laughingly grants him, and Figaro marries Suzanne".



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